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on each, the stencil is valuable. It can, however, be used only for geometrical ornament, and more skill than the amateur is likely to possess is called for in cutting and adapting the plates.

I have proceeded with these suggestions on the supposition that the painter uses drop scenes entirely. The difference between a "drop" and a "flat" scene is that the one is a simple expanse of canvas made to be rolled or hoisted out of use, while the other is a canvas stretched in two parts on substantial frames made to roll on and off in grooves. The drop is by far the more practical and useful for all ordinary scenic purposes. To prepare



SKETCH AT MONT ST. MICHEL.
BY HENRY BACON.

it you need only to nail the top to a stout strip of wood or "batten" and the bottom to a roller. How this is to be done will be explained by and by. Wings may be made in the same way as drops, by fastening them at top and bottom to wooden strips. The bottom strip, of course, should be much heavier than the top one. But wings, being smaller and easier to handle than the back scene, may also be made on frames, especially as this gives them an accuracy of edge the drop wing does not possess. In a drop wing the edge of the canvas always has a tendency to curl. Where foliage is to be painted on it, and there is any cutting out to be done, the framed wing must be used. A forest scene may be painted on a drop, however, and cut out with charming effect. Behind it should hang another drop, on which the distance is painted, and in front of it wings and set pieces complete the picture. Sometimes scenes are set with several cut drops, which give them a delightful resemblance to the looseness and penetrability of nature.

The best preparation for either amateur or professional for the construction of a scene in which there is any elaborate arrangement of drops and set pieces, is to make a drawing on cardboard of each piece, with due regard to the proportion the parts should bear to each other and their comparative relation to the size of the stage; and then to cut the drawings out, edge for edge, as if they were parts of the scene itself. By setting these little cardboard patterns up, you obtain an excellent model of your scene as it will appear on a larger scale, and by following it in the larger painting, you can hardly go astray.

Having thus led the reader—I hope without confusion or complication of ideas—through the preparations necessary for the painting of the scene, let us next consider the painting. But it may be as well to remark here that the scene, to produce anything like a good effect, should be at least three wings deep, even if the wings are only three feet apart. On a large stage the wings are set from six to twelve feet apart, and are often half a dozen deep. The space between the wings is what is known in theatrical parlance as the entrances. The stage directions for entrances and exits refer to these as right and left entrances. The terms right and left apply to them as supposing the actor to be on the stage facing the audience.

A simple scenic outfit for a small amateur stage would be an exterior landscape, a plain interior and a handsome interior for the more aristocratic episodes of the drama.

A street scene is also of use, and so is a rustic interior. To each scene belong at least six wings—three to a side and three borders. There must be a drop curtain, as a matter of course. With a simple outfit of three scenes nearly any play can be performed, but the better the scenery fits the play the better it will of course be for the

illusion of the drama. If possible, ascertain what pieces are to be performed, and fit your scenery to them. By knowing just what scenes will be demanded, it is generally possible so to design them that they will do duty in the different plays, without gross violation of the artistic proprieties.

JOSEPH F. CLARE.

(To be continued.)

AMATEUR PHOTOGRAPHY.

III.

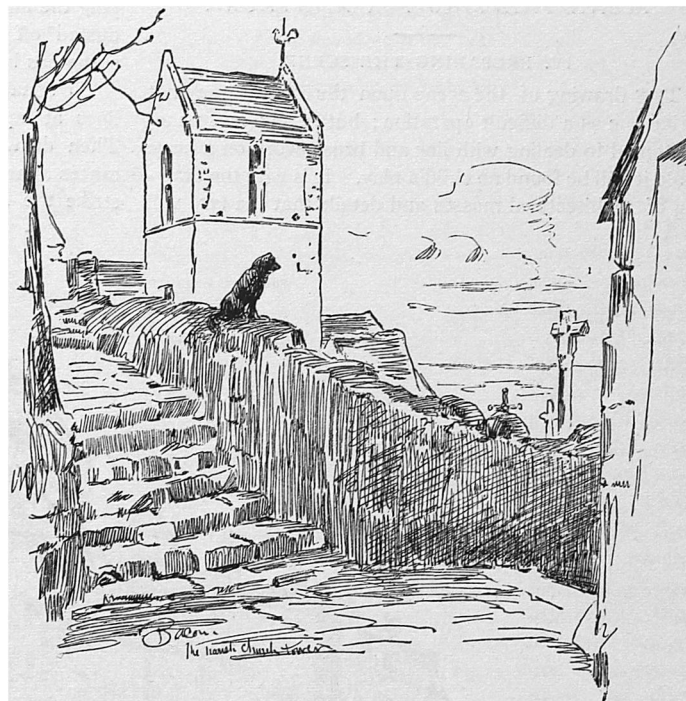
THE blue process, which is by far the easiest method of printing negatives, is due to Sir John Herschel, whose various discoveries relating to photography have been so valuable. It was his custom to use it in copying his astronomical calculations, rather than risk probable blunders by employing a copyist. The process is used to-day by scientific men for work which requires perfect accuracy, and it is predicted that ferro-prussiate paper will yet become a part of the equipment of every legal office. As we know, photographic copies of letters and documents are now received as evidence in courts of law, and a diplomat tells me that photography and the blue process are much in use in making copies of diplomatic papers.

In the June number the amateur was advised to buy, in the early stages of his photographic career, the ferro-prussiate paper prepared for use. It is much better, however, as soon as the first difficulties are smoothed away, to prepare the paper in the studio, as when fresh it is much more sensitive and yields better results. Both experience and advice are united in favor of the following formula for preparing the paper. (It may be remarked here that one of the greatest difficulties the amateur has to contend with is the number of formulas offered him for every photographic step. The best way

Make a second solution :

Citrate of Iron and Ammonia,	1/2 oz.
Water,	2 oz.

Mix the two solutions together and put in a bottle, which must be wrapped in orange-colored paper and kept in the dark. To sensitize the paper, pour out some of the solution, and with a clean sponge or brush rub it



PARISH CHURCH TOWER AT MONT ST. MICHEL. BY HENRY BACON.

over the surface. Paper should be used with plenty of sizing. For making experiments, ordinary ruled commercial note-paper will serve, as the ruling does not interfere with the picture. If a number of sheets are prepared, they must be kept in the dark. It is a good plan to lay them between the leaves of some large book not in use. The method of preparing the sensitive paper, it will be seen, is very simple, and the increased sensitiveness of fresh paper will warrant the undertaking.

The development of the negative, however it is to be printed, is always the same. The printing in each case differs. In silver printing the print is more intense than it appears after toning and fixing; but in the blue print the image is only faintly outlined after proper exposure. It is impossible to lay down absolute rules for this, for no matter how perspicuous may be the advice, a few experiments will do infinitely more toward assisting one to discern the precise moment when the print is formed. It must always be remembered that blue prints never give the amount of detail and variety of tone that a silver print will give. However, to the artistic eye, the absence of detail is, in other ways, a gain.

When the image becomes faintly outlined the paper has a certain purplish tinge; when the print is plunged into its cold-water bath, the purple tone immediately changes to a deep blue tint, the details coming out in lighter shades. No further instructions can be added. The rest is a matter of personal tact, perception and experience.

The blue process is capable of the most charming effects. There is a certain velvety tone about the prints that makes them extremely agreeable. All subjects are not equally well represented by the blue process, but this is largely a matter of taste. Personally, I prefer interiors with figures, and landscapes with figures, to landscape alone. But it must be admitted that in draperies

there are many half tones lost. However, the amateur should not be advised to undertake any other method of printing until the camera, exposure and the development of negatives have grown perfectly familiar.

When the making of pictures has become a consideration, I would advise the platinotype process, even over



SKETCH OF A FISHER-GIRL AT MONT ST. MICHEL. BY HENRY BACON.

is to choose and hold to some proportions, and allow modifications to result only from personal experience. It will in almost every case be found that the simplest formulas are the best.) Take:

Red Prussiate Potash,	1 oz.
Water,	3 oz.

the more laborious silver print, which, to produce in all its beauty, is the aim of all photographers. The platinum-type presents certain sepia-like tones that are extremely beautiful. Why landscape should appear more fitting in brownish black than in blue need not be debated. Engravings and etchings have probably done something toward making us think that neutral tints more perfectly translate the colors of nature.

The negative for the platinum process is prepared, as for other prints. It is perhaps better to have it a trifle intense, deeper shadows giving greater brilliancy to the picture. The paper can be bought prepared, but it is better to have it fresh. City amateurs have an advantage in being able to buy it fresh as it is wanted. However, it is not difficult to sensitize the paper. This is done by a solution of the salts of iron and platinum.

Platinum salt—red label, 60 gr.
Salts of iron in solution—red label, 1 oz.

Put these in a bottle and shake until the platinum is dissolved. This must be used immediately. Paper with a slight grain I prefer, at least the English prepared paper which has a slight grain seems to produce the richest texture. Take a sheet of glass and lay the paper on it, secured by clamps to keep it smooth. Pour the sensitizer in the centre of the paper, and spread it evenly over the surface. Each sheet as sensitized must be hung up by the end, and as soon as the surface appears to be dry, let it get more direct heat from a stove. There is some judgment to be used in the drying. If dried too soon after sensitizing, the paper will not hold the image, and some of the finer tones will be lost. Yet if not dried soon enough the image will sink in too much. A safe rule to guide one is that before a quarter of an hour has elapsed the paper after sensitizing must be dried. Although in drying the air should not be too dry, after being sensitized and dried the paper must be especially guarded from dampness. Round tin canisters are provided for this purpose. Any tin receptacle with a cover will do. It is well also to have in the box as a further guarantee against moisture a little chloride of calcium discreetly kept from contact with the paper.

The paper is now a light lemon yellow. It is printed by what is called "contact"—that is to say, the negative must lie directly on the paper, and be kept, of course, perfectly in place. Again, we must guard against dampness by putting at the back of the paper a thin layer of vulcanized India rubber. As in the blue process, no absolute rules can be laid down as to the length of time. The appearance of the print may be examined in faint light from time to time, as with other prints. As in the

is taken out of the frame must be put in a calcium tube or a tin box, such as was mentioned above, to preserve it from possible moisture. When all are printed the development may take place.



IN THE VILLAGE OF MONT ST. MICHEL. SKETCH BY HENRY BACON.

This demands some preparation, and must be carried on under a faint white light. There will be necessary as apparatus an iron tray and a spirit or gas lamp. The iron tray is not imperative, but as heat is an essential factor in the development, iron is the most satisfactory. Having broken a porcelain tray in this way, the reader may have the benefit of

my experience. Oxalate of potash is the developing medium. Take 130 grains to every ounce of water. These proportions may be increased to any extent in making up a stock solution. It must be added, that it is better to use hot water in the solution. When required for developing, pour into the iron tray a sufficient quantity to allow the print to float easily. Light the lamp and place the tray above it. It will be seen that some sort of a stand is necessary, and tripods come for this

express purpose. It is better to have a lamp with a large spreading flame to diffuse the heat. The solution should then be heated to between 175 and 180 degrees. A little practice will enable one to dispense with a thermometer. When the water is so hot that the fingers can scarcely bear the heat, and one can scarcely float the paper without giving

the necessary test, the solution is hot enough. For at least five seconds the paper must be allowed to rest in the solution. Care must be exercised in floating the paper not to allow air bubbles to form. It is best to lay one edge on the surface and gently slide the paper in until the entire surface is covered, when let it rest but for an instant.

When the print is developed have ready three trays of weak hydrochloric acid solution. To be more accurate, allow eight drops to every ounce of water. Put the print in face downward. When the solution, which should be colorless, is tinged, change the print to the next bath. The third bath, after immersion, should remain clear, otherwise a fourth bath must be used. This is in order to wash out every atom of the salts of iron before putting the print in plain water, which would fix the iron salts. After leaving the acid baths wash thoroughly in plain water. The prints are now ready to be dried.

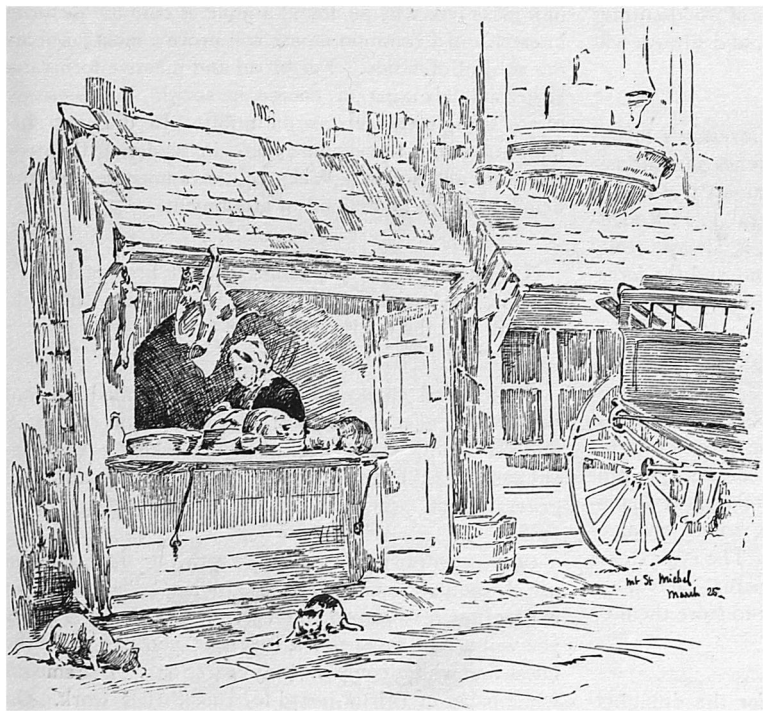
The process seems long compared with the blue process, but it is, in fact, simple. If the print has been over-exposed the oxalate of potash should be heated to a lower temperature; if under-exposed, the temperature must be higher. The most serious obstacle to the making of platinotypes is that the process is patented; but this difficulty is obviated by a license fee to amateurs of two dollars each, which clears the way effectually.

Both the blue process and the platinum suit the amateur's need so fully that the more difficult and expensive process of silver printing need not now be considered. For the professional photographer, for whom elaborate detail and high finish are important ends, the silver print surpasses every other. These, to the amateur and the artist, are secondary to artistic effects, brilliancy, mystery, subordination of details, all of which are accomplished readily by the two easier processes. A consideration to be dwelt on is that neither the blue print nor the platinum require mounting. Unlike the silver prints, they do not curl up at the edges. They can be pasted in a book, mounted or simply laid away without preliminary toning and sizing.

So far as these two processes are concerned, the beginner now needs only practical experience, and we may next turn to photography, and consider it in those lights which make it a companion and guide to the artist and the artistic amateur.

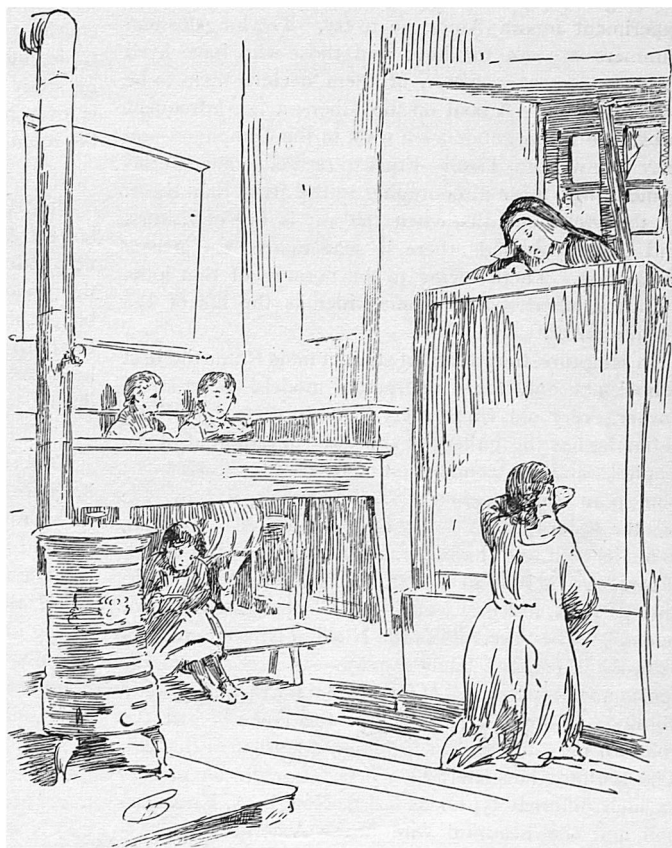
M. G. H.

AN important requirement in decorative art—not enough appreciated—is the ability of the artist to draw



IN THE VILLAGE OF MONT ST. MICHEL. SKETCH BY HENRY BACON.

blue process, the detail must not be expected in the printing frame; the more delicate tones do not come out until the print is developed. In general terms, it may be said that when the light yellow changes by the action of the light to a sort of pale brown, and a dirty orange tint shows itself, there is no necessity of further exposure. If one is making a number of prints, each as it



THE VILLAGE SCHOOL. SKETCH BY HENRY BACON.

the life-size human figure. To do this, thorough academic training is necessary; and few gain proficiency in it, compared with the many who learn to manage the figure on a smaller scale with comparative success. It is evident that decorative painting should not be rele-

gated to the secondary place in art that many seem disposed to give it; as it requires not only a more thorough training but a greater variety of natural gifts than is demanded in almost any other branch.

ART LIFE IN ROME.

EXCEPT in sculpture, it is no longer the young artist who comes to Rome to begin the study of art. It is the scholar who has learned his alphabet in that hard dame school, called Paris, where if for nine years he will draw conscientiously, and paint, first, hopelessly, then hopefully in that academy of technique, he may, if a Frenchman, possibly become the winner of the coveted "prix de Rome." American artists who come here without such training have felt, in the neglect which has fallen on their labors of late years, their great mistake. In the old days, under the soft, fascinating art-laden air of Rome, it was easy to paint, and hardly less easy to sell those pleasing mellow views of the Campagna—those contadini with white head-dresses and scarlet bodices, which used to be the traveller's dearest possession. What tourist in Italy does not remember that dawn of artistic feeling when such a painting, and perhaps a copy of the Cenci, or of one of Raphael's Madonnas, were sure to be included in his Roman spoils? Now, all this is changed. The young painter in Rome can no longer count on such easy clients. The American artist who comes to Rome to-day, without the severe Parisian training, has to compete with men like Elihu Vedder, Eugene Benson and Coleman, not to mention a host of well-equipped Europeans.

In the studio of Eugene Benson, there is at this moment a charming example of what Rome can do for a man who has had the thorough Parisian training. It is a picture of Narcissus, much in the favorite key of Burne-Jones, as to color: a flock of sheep on high Hy-mettus, a clouded sky, broken by the sudden rise of the sun, and, amid the thyme and violets, poor Narcissus looking at himself in the stream. It would seem impossible to have painted this picture out of Rome, "the bracing influence of the antique," is over it all. It is a beautiful, original, and dignified picture.

An artist can live cheaper in Rome than in Paris. There is no doubt as to the cheapness of food in Italy, if an American will live as the Italians do. From six hundred to a thousand dollars a year is considered ample provision for the rent of studio, food, wine, and decent clothing. Many live on less, but it would not be a safe experiment for an American to try. The long-Roman summers are not too hot; and those who have lived through fourteen or fifteen of them declare them to be not unhealthy. A boat on the Tiber—a not infrequent substitute for a gondola—a walk in the Campagna—an easy tramway to Tivoli—Frascati or Veii—one can imagine things more discouraging to the artist than these. In the winter months, when the city is full of visitors, and gayety abounds, there is less matter for artistic inspiration. There seems to be nothing of that jolly, artistic brotherhood in Rome which is the life of the Latin quarter.

In sculpture, the young art student finds Rome the best school, not only for his perpetual models—every street corner, every old frieze, every fountain gives him these—but he has the gallery of the Vatican and that of the Capitol; and the teeming soil of Rome sometimes turns him up an arm or a foot when he least expects it. He has the beautiful brown clay of the Tiber close at hand, to model with, and the best marble workers in the world.

Mr. Story is busy in his studio fashioning his latest, and, perhaps, his best work—the Cleopatra of his own poem. "The Sorceress of the Nile" is lying on a tiger-skin, the tiger that lately she was—the passionate, the sensuous Cleopatra, full of force, animal will, and queenly dignity and beauty. The clay of the Tiber is just the color for her—this brown Egyptian daughter of the Sun. The sculptor has lately also been at work on models of such different types, as Lord Houghton, Ezra Cornell, and the beautiful wife of the American Ambassador.

Another American studio, always worth visiting, is that of Franklin Simmons. His Penelope is a marble realization of pure beauty, with just enough sadness and regret for an absent husband to suggest a wife of the classic rather than of the present age. He has a decidedly pretty Medusa, who looks surprised at the curls suggesting, but which have not yet taken, the hateful reptile form. A more notable conception than either

his Penelope or his Medusa is his study of "Abdiel Faithful amongst the Faithless found." The angel, a creature of heroic form and beauty, stands rebuking, with his silent disdain and his repelling hand, the hosts of Satan. Mr. Simmons is represented at Washington by many of his works, including a full-length statue of Roger Sherman, in the gallery of the House of Representatives, and the group before the Capitol, "Grief leaning on the shoulder of History." He has in his studio a bust of Marion Crawford, the author of "Mr. Isaacs," which is not only a good portrait but an excellent study of character. He has known the author from boyhood, and the work has been one of love. It shows a manly, handsome face and a finely formed head.

M. E. W. S.

Art Hints and Notes.

IT is seldom advisable to combine body and transparent colors in water-color drawing, though sometimes a touch of body color here and there in the right place adds to the luminousness and sparkle of a wash picture. It will always be disputed whether a body color drawing is a water-color at all. The medium which fixes it is gum, not water, and it has a dryness and chalkiness exactly the opposite of the characteristics which render transparent water-colors admirable. If you wish to draw in water-colors, use the transparent method; if you prefer the effect of body color, use oil.

A TROPHY of arms is a noble decoration for a studio wall. If you cannot get veritable antiques take what you can find, but not brand new objects. They are too sharp in their unblemished brightness. In arranging the trophy try to get a good centre upon which the eye will rest first, and radiate the accessories from it. There should be harmony in such matters, and you cannot have harmony without a keynote.

SPEAKING of his craft recently, one of our foremost wood-engravers said: "I would not receive a boy as a pupil who did not know how to draw. I myself spend three afternoons and nights a week at the Art Student's League working. A person desirous of becoming a professional wood-engraver should first gain some knowledge of drawing—the more the better. He can do this in the evening, working as a boy with a wood-engraver during the day, learning the rudiments of the trade, and getting wages enough to pay the expenses of his study at an art school. The business of wood-cutting is overcrowded just now, but there is, and always will be, room for a really artistic engraver."

THE Military Service Institution on Governor's Island has a collection of warlike and Indian relics and curiosities which the student of our aboriginal art will find of the greatest interest and value. General T. F. Rodenbaugh, the secretary of the institution, is always ready to afford the visitor access to the museum, and the ferryboat to the island leaves the Battery every half hour during the day.

THERE is no better exercise for eye and hand and brain than drawing from memory. It is to his control of his memory, quite as much as to the accuracy of his eye and hand, that the artist owes his success. In proportion as the beginner in art grows proficient in memorizing the facts which strike his eye, so he becomes strong in the hidden forces of his art. The eye catches and absorbs the impressions which actual facts make upon him. It remains for his memory to store them up and utilize them.

AN excellent preparative exercise for the draughtsman is to make from day to day sketches of objects and effects which have impressed him. He will be amazed, after a very little while, to find how powerful his control of his memory has become. To equip himself fully in the science of memorizing, however, Boissaudran's system will be his best recourse. Lecoq de Boissaudran was a Parisian and an old professor in the École des Beaux Arts. His system was to set up a model—print or cast or living form—make the student look at it, and then turn his back to it and draw it from memory. With prints he made the pupil put his paper back to

back with the original, so that he had to turn the one in order to consult the other. When the student had become proficient in this exercise the model was placed in a separate room from him, so that to refresh his memory he had to walk away from his drawing entirely. The results of the Boissaudran system have been the creation of some of the most facile draughtsmen in France.

THE thinner a palette knife, the better it is to paint with. To lay color on canvas the blade of your knife must be as pliable as a brush, and no new knife will be so. When a knife gets worn down to a useful degree of thinness, save it for painting, and get a new one to scrape your palette with, for you cannot afford to risk the breaking of a useful tool.

FOR sketching in oil colors when you cannot procure canvas, a passable substitute can be provided by stretching muslin on a frame and covering it with glue and a sheet of paper. An old newspaper will do as well as anything else. Cover the paper in turn with a coating of glue reduced to the consistency of thin gum. Many of the cheap paintings sold in auction-rooms are executed on this ground. Others are painted on carriage oil-cloth. These soon crack in all directions, but the paper ones last for years with little change except that the color dries in.

A LOCAL studio has a charming frieze made by painting dancing Cupids in black silhouette on a strip of Japanese gold paper. The effect is rich and spirited.

FOR free, vigorous sketches, moderately smooth drawing paper and a stub pen are recommended.

CONFIDENCE in yourself is a long step toward success in art. It is a serious error to imagine yourself cleverer than you are, but it is hardly less so to undervalue your talents and abilities.

GOETHE says, "the tiniest hair casts its shadow." So the most trifling task you may set yourself to perform will be of some use to you. When you have your choice of studies, select the one most likely to be of the greatest value, but take the slightest rather than do nothing at all.

STUDIES of animals are always interesting. There is no more graceful object in animate nature than the cat, or a more picturesque one than the dog. A frog kept in a glass box will be found a mine of curious pictorial interest, and a common mouse will prove a most fascinating subject of study. For broad and massive forms the larger animals must, of course, be sought, but the study of any living creature has its utility. In drawing animals strive first to become expert in rendering the general form and action. When you have mastered this the details will not be difficult of attainment.

NEVER undertake a picture without first making a sketch. By knowing beforehand what you wish to do you will find the doing of it all the easier.

A DRY and chalky picture can be warmed up and freshened in effect by a glaze of some warm color. A tinge of yellow ochre will generally take the unpleasant saplessness out of it, without in any way impairing its general effect.

FOR pen-drawing for photo-engraving reproduction use Reynolds's liquid "Japanese India ink." It does not matter much what pen you use. If your hand is heavy you will need a fine pen; if it is light you can make the finest line with a comparatively coarse one. Use smooth white paper or Bristol-board for your earlier work. On rough paper the lines come broken and "rotten," and they cannot be photographed successfully. The first lesson to be learned in pen-drawing is to make a clean, firm and free line.

NEVER imitate another's work. Either copy him, if he is worth copying, or study his good qualities and try to adapt the lessons to your own work. Imitation may be the sincerest form of flattery to him who is imitated, but in the person who imitates it is a disgraceful admission of weakness.

ARTIST.